

Dr. Sherry Overholt

General & Artistic Director & Voice Teacher

Jennifer Grimaldi Toohey

Artistic Coordinator & Voice Teacher

QSVI

Focus
on the
Process

2026



Welcome to the 19th season of Queens Summer Vocal Institute!

The QSVI experience provides each young artist with a strong foundation of essential tools to excel in the competitive world of opera and vocal performance. Led by acclaimed regional and international professionals, this intensive summer program is sure to train, motivate and inspire each young singer!

[To read more about our wonderful faculty, click here!](#)

Queens Summer Vocal Institute Faculty & Staff

Dr. Sherry Overholt

General Director & Voice Teacher

Jennifer Grimaldi Toohey

Artistic Director/Voice Teacher

Alex Paul Sheerin

Director of Opera division, Stage director for *Into the Woods* & *La Clemenza di Tito*

Ron Land

Collaborative Pianist/Coach

Elaine Smith Purcell

Co-Director of High School Division/Coach

Naseer Ashraf

Pianist & Music Director

Zachary Anderson

Pianist & Music Director

Zachary Ashland

Oboe

Sam Atlas

Trumpet

Jana Ballard

Conductor for *Into the Woods*

Jennifer Barasamian

Voice Teacher

Dorian Block

Marketing Consultant

Louis G. Burkot

Conductor of *La Clemenza di Tito*/ Voice Teacher

Grace Cazzaniga

Assistant Stage Director

Julia Ching

Administrative Assistant

Chloe Dickens

Orchestra Manager/Violin

Lindsay Donat

Double Bass

Chris Foss

Bassoon

Cris Frisco

Collaborative Pianist, Coach

Teddy Froelich

Viola

Amy Guarino

Videographer/Clinician

Tammy Hensrud

Voice Teacher

Kelly Horsted

Pianist/Music Director of *Cendrillion*

Elaine Huang

Assistant Stage Director

Lynda Irizarry

Administrative Assistant

Sara Juneau

Cello

Robert Kahn

Conductor/Masterclass Clinician

Nicholas Kaponyas

Collaborative Pianist/ Assistant Music Director for *Cendrillion*

YounJu Kim

Collaborative Pianist

Dan Klein

Voice Teacher

Jeffrey Langer

Program Coordinator

Diane Machin

Stage Director

Julie Lemberger

Photographer

Juliyán Martínez

Clarinet

David Moon

French Horn

Dr. Sean Moonsammy

Speech & Language Pathologist

Mary Nessinger

Voice Teacher

Dylan Ofrias

Percussionist

Mary Pinto

Coach

Matthew Pulick

Collaborative Pianist Intern

Sam Rachmuth

Administrative Assistant

Peter Randsman

Artist Manager

Charles Reed

Cello

Beth Roberts

Voice Teacher

Abhay Saha

Pianist/Assistant Music Director of *Into the Woods*

Sherjeru Sarmiento

Violin

Mark Schnaible

Voice Teacher

Vica Schwartzman

Collaborative Pianist

Tracey Spero

Headshot Photographer

Mina Sukovic

Flute

Korliss Uecker

Voice Teacher

Abril Valbuena

Assistant Stage Director/Schedule Coordinator

Justin Werner

Artist Manager

Mica Woodburn

Production Assistant

Violetta Zabbi

Pianist & Music Director

**Queens Summer Vocal
Institute would like to
extend a special thank
you to...**

**Staff at Aaron Copland
School of Music**

Staff at Queens College

Staff at Summit Housing

Elizabeth Hendrey
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College

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Queens Summer Vocal Institute 2026 Roster

High School Division

Oliver Anderson

Tenor
Inwood, NY

Brennan Antoinette

Soprano
Birmingham, AL

Bohdan Budash

Chernivtsi, Ukraine /
Smithtown, NY

Richard Cifuentes Lents

Bass
Queens, NY

Sayumi Cortez Damian

Mezzo-Soprano
Brooklyn, NY

Rève Cortizo-Burgess

Mezzo-Soprano
New York City, NY

Mia Cruz

Soprano
East Northport, NY

Zadia Danon

Mezzo-Soprano
Brooklyn, NY

Julia Dickey

Soprano
Great Neck, NY

Kai Don

Soprano
Brooklyn, NY

Lucy Dooling

Soprano
Ballston Spa, NY

Zachary Dorf

Tenor
Long Island, NY

Lili Malika Fenchel

Mezzo-Soprano
Los Angeles, CA

Rai Goyal

Baritone
New York City, NY

Emily Harmanos

Mezzo-Soprano
Pittsburgh, PA

Kendall Hollmon

Soprano
Flushing, NY

John Jhirad

Baritone
New York City, NY

Kaya Jimenez

Soprano
New York City, NY

Mercedes Laub

Soprano
Brooklyn, NY

Tien Mawhinney

Baritone
New York City, NY

Lorena Monell

Mezzo-Soprano
Jackson Heights, NY

Loic Nguyen

Baritone
New York City, NY

Victoria Plasota

Mezzo-Soprano
New York City, NY

Minyul Ryu

Soprano
Brooklyn, NY

Finn Sethi

Tenor
Manhattan, NY

Leonora Steward

Soprano
San Francisco, CA

Katelyn Vivona

Soprano
Rockville Centre, NY

Marissa Vollweiler

Mezzo-Soprano
Plainview, NY

Demi Wang

Soprano
Los Angeles, CA

Ellen Williamson

Soprano
Philadelphia, PA

Nicole Zhang

Soprano
Great Neck, NY

Jolene Zjou

Soprano
Irvine, CA

Opera Division

Adam Arntson

Tenor
Dallas, TX

Daniela Baker

Soprano
Nashville, TN

Marina Beeson

Soprano
Dunkirk, MD

Isabel Breakey

Soprano
Miami, FL

Gabrielle Brockett

Soprano
Brooklyn, NY

Elizabeth Campbell

Mezzo-Soprano
Asheville, NC

Grace Cazzaniga

Soprano
St. James, NY

Katherine Clifford

Soprano
Boston, MA

Telvin Culberson

Tenor
Dallas, TX

Ambrose Cusick

Soprano
Burlington, VT

Emmaline Dial

Soprano
West Virginia

Kate Dietz

Soprano
Montreal, Canada

Christina Draper

Mezzo-Soprano
Seattle, WA

Finn Duncan

Bass
Huntington, WV

Lily Ann Faamausili

Mezzo-Soprano
Honolulu, HI

Lucie Freeman

Mezzo-Soprano
Brooklyn, NY

Eliza Goldsteen

Mezzo-Soprano
New York City, NY

Marian Hernandez

Mezzo-Soprano
Brooklyn, NY

Sophie Hill

Soprano
Norfolk, Virginia

Lynda Irizarry

Soprano
Queens, NY

William Kim

Soprano
Flushing, NY

Patricia Kopko

Soprano
Boston, MA

Yong Hoon Lee

Tenor
South Korea

Lani Lee

Mezzo-Soprano
Cambridge, MA

Bethany Leung

Soprano
Guangzhou, China

Jinping Li

Soprano
Wuhan, China

Liliana Mann

Soprano
Manhattan, NY

Rebecca Marchan-Espino

Mezzo-Soprano
Astoria, NY

Amelia Mayo

Soprano
Maryville, TN

Henry McCue

Baritone
Needham, MA

Michelle Menezes

Mezzo-Soprano
McLean, VA

Riley Musi

Soprano
Boston, MA

Narissa Nagee

Soprano
Humble, TX

Molly Nemirow

Mezzo-Soprano
Reading, PA

Ravi Nguyen

Tenor
Westford, MA

Mason Oberlin

Tenor
San Antonio, TX

Ed Peña

Baritone
Long Island, NY

Henry Podoll

Bass/Baritone
Tuckahoe, NY

Isabella Rivera

Soprano
Winter Haven, FL

Aylani Rodriguez

Soprano
Tampa, FL

Chantal Sadighpour

Mezzo-Soprano
Great Neck, NY

Casey Schopflocher

Countertenor
New York, NY

Yuiba Shin

Soprano
Louisiana

Rachelle Snyder

Soprano
Zanesville, OH

James Stensland

Tenor
Huntington, NY

Dylan Turicek

Tenor
Long Beach, NY

Sofia Vidali

Soprano
San Diego, CA

Manning Wang

Mezzo-Soprano
Suzhou, China

Tiana White

Soprano
Jamaica, NY

Bailey Wilson

Baritone
Charleston, WV

QUEENS SUMMER VOCAL INSTITUTE PRESENTS

Aria Nights



QSVI.ORG



DR. SHERRY OVERHOLT
ARTISTIC DIRECTOR

JULY 24, 25 @ 5PM

& JULY 26, 2026 @ 6PM

LEFRACK CONCERT HALL
AARON COPLAND SCHOOL OF MUSIC
QUEENS COLLEGE
FLUSHING, NY

Queens Summer Vocal Institute presents

Aria Nights

Friday, July 24, 2026 • 5PM

LeFrak Concert Hall • Aaron Copland School of Music

Queens College • Flushing, NY

Violetta Zabbi, Pianist

Yuiba Shin

“Durch zärtlichkeit”

Die entführung aus dem serail by W. A. Mozart

Dylan Turicek

“Dies Bildnis”

Die Zauberflöte by W. A. Mozart

Ambrose Cusick

“Batti, Batti”

Don Giovanni by W. A. Mozart

Mason Oberlin

“Vögguljóð”

Í álögum by Sigurður Pórðarson

Henry Podoll

“Bella Siccome”

Don Pasquale by Gaetano Donizetti

Liliana Mann

“S’altro che la crime”

La Clemenza di Tito by W. A. Mozart

Chantal Sadighpour

“Must the winter come so soon”

Vanessa by Samuel Barber

Riley Musi

“Salut a la France”

La Fille du Regiment by Gaetano Donizetti

Eliza Goldsteen

“The Blue”

Grounded by Jeanine Tesori

Katherine Clifford

“Donde lieta usci”

La bohème by Giacomo Puccini

YongHoon Lee

“Ah leve toi”

Romeo et Juliette by Charles Gounod

Daniela Baker

“I Want Magic”

A Streetcar Named Desire by André Previn

Casey Schopflocher

“Dopo notte”

Ariodante by George Frideric Handel

Queens Summer Vocal Institute 2026

Dr. Sherry Overholt, Executive & Artistic Director & Voice Teacher

Jennifer Grimaldi Toohey, Artistic Coordinator & Voice Teacher



QSVI.ORG



Queens Summer Vocal Institute presents

Aria Nights

Saturday, July 25, 2026 • 5PM

LeFrak Concert Hall • Aaron Copland School of Music

Queens College • Flushing, NY

Zachary Anderson & Abhay Saha, Pianists

Narissa Nagee

“Mio caro bene”

Rodelinda by George Frideric Handel

Ravi Nguyen

“Ombra Mai fu”

Serse by George Frideric Handel

Amelia Mayo

“My White Knight”

The Music Man by Rogers and
Hammerstein

Molly Nemirow

“Honey Bun”

South Pacific by Rogers and
Hammerstein

Isabel Breakey

“Quando m'en vo”

La bohème by Giacomo Puccini

Patricia Kopko

“Adelaide's Aria (It's My Wedding)”

The Enchanted Pig by Jonathan Dove

James Stensland

“Music of the Night”

Phantom of the Opera by Andrew Lloyd
Webber

Adam Arntson

“Il mio Tesoro”

Don Giovanni by W. A. Mozart

Lynda Irizarry

“Breathe”

In the Heights by Lin-Manuel Miranda

Bailey Wilson

Congregation Aria

Glory Denied by Tom Cipullo

Jinping Li

“Un bel dì vedremo”

Madama Butterfly by Giacomo Puccini

Queens Summer Vocal Institute 2026

Dr. Sherry Overholt, Executive & Artistic Director & Voice Teacher

Jennifer Grimaldi Toohey, Artistic Coordinator & Voice Teacher



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Queens Summer Vocal Institute presents

Aria Nights

Sunday, July 26, 2026 • 6PM

LeFrak Concert Hall • Aaron Copland School of Music

Queens College • Flushing, NY

Violetta Zabbi, Pianist

Christina Draper

“Deh per questo instante solo”

La Clemenza di Tito by W. A. Mozart

Grace Cazzaniga

“Il faut partir”

La Fille du Regiment by Gaetano Donizetti

Bethany Leung

“Da Veilchen”

by W. A. Mozart

Lily Ann Faamausili

“Se Romeo t’uccise un figlio”

I Capuleti e i Montecchi by Vincenzo Bellini

Kate Dietz

“Kommt ein schlanker Bursch gegangen”

Der Freischütz by Carl Maria von Weber

Lani Lee

“Reflets”

by Lili Boulanger

Telvin Culberson

“Tu Vivi”

Ariodante by George Frideric Handel

Ed Peña

“Mein Sehnen, Mein Wähnen”

Die Tote Stadt by Erich Wolfgang Korngold

Sofia Vidali

“Una donna a quindici anni”

Così fan tutte by W. A. Mozart

Marina Beeson

Roxana’s Aria

Krol Roger by Karol Szymanowski

Finn Duncan

“Vecchia Zimarra”

La bohème by Giacomo Puccini

Manning Wang

“Cara Speme”

Giulio Cesare by George Frideric Handel

Henry McCue

“Při řekách Babylonských”

Biblical Songs Op 99 #7 by Antonín Dvořák

Tiana White

“Ain’t it a Pretty Night”

Susannah by Carlisle Floyd

Rebecca Marchan-Espino

“Va laisse couler mes larmes”

Werther by Jules Massenet

Aylani Rodriguez

“Mein herr marquis”

Die Fledermaus by Johann Strauss II

The background of the poster is a stylized illustration of a city skyline at night. The buildings are rendered in various shades of blue, purple, and pink, with small white dots representing windows. A man in a dark suit is seen from behind, standing on a ledge and looking out over the city. The sky is dark blue with white stars.

WA Mozart's *La Clemenza di Tito*

Queens College Aaron Copland School of Music
(LeFrak Concert Hall)

Flushing, New York

August 2nd and 3rd | 7:30 pm

Directed by Alex Paul Sheerin | Music Directed by Violetta Zabbi | Conducted by Louis Burkot

Tickets Available for Purchase at the Door

Queens Summer Vocal Institute presents

La Clemenza di Tito

Sunday August 2, 2026 • 7:30PM

Monday, August 3, 2026 • 7:30PM

LeFrak Concert Hall • Aaron Copland School of Music

Queens College • Flushing, NY

Conductor
Stage Director
Assistant Stage Director
Music Director
Assistant Music Director
Production Assistant

Louis Burkot
Alex Paul Sheerin
Elaine Huang
Violetta Zabbi
Naseer Ashraf
Mica Woodburn

Cast

Sunday, August 2

Sesto	Rebecca Marchan-Espino
Vitellia	Jinping Li
Annio	Casey Schopflocher
Servilia	Liliana Mann
Tito	Dylan Turicek
Publio	Henry Podoll

Cast

Monday, August 3

Sesto	Christina Draper
Vitellia	Marina Beeson
Annio	Elizabeth Campbell
Servilia	Sofia Vidali
Tito	Yonghoon Lee
Publio	Henry McCue

Synopsis

Act I

Rome, A.D. 79. Vitellia, daughter of the deposed Emperor Vitellio, wants the current ruler, Tito (Titus Flavius Savinus Vespasianus), assassinated because he does not return her love and has chosen as consort Berenice, daughter of the King of Judea. She tries to overcome the scruples of her admirer Sesto about committing murder for her sake. Sesto's friend Annio comes to fetch him for an audience with the emperor, revealing that Berenice will not be consort after all. Vitellia's ambitions for the throne revive, and she asks Sesto to delay his plan.

Annio reminds Sesto of his own desire to marry Sesto's sister, Servilia, and urges him to ask Tito for permission. The two men reaffirm their friendship. Before the Capitol,

the populace hails Tito, who declares he will help the survivors of the recent eruption of Vesuvius at Pompeii. Annio and Sesto learn that the emperor wishes to marry Servilia. Diplomatically, Annio assures Tito he welcomes the union. The emperor says the chief joy of power lies in the opportunity to help others. Annio tells Servilia the emperor wishes to marry her. She reaffirms her love for Annio, and he admits he returns it.

In the imperial palace, Publio, a guard, shows Tito a list of those who have spoken disloyally. Tito is inclined to forgive them. The discussion is interrupted by Servilia, who confesses her prior commitment to Annio. Tito generously relinquishes all claim to her and leaves, followed by Servilia. Vitellia, angry again, tells Sesto now is the time to strike. He declares that her wish

is his command. When Vitellia learns Tito is looking for her, she calls after Sesto to stop him, but it is too late.

In front of the Capitol, Sesto, who has set fire to the building, trembles with remorse. Annio, Servilia, Publio, and Vitellia appear, voicing anxiety and confusion. Believing he has succeeded in killing the emperor, Sesto starts to confess but is silenced by Vitellia.

Act II

In the palace, Annio tells Sesto the emperor has escaped harm. When Sesto confesses his assassination attempt, Annio advises that telling Tito the truth will earn forgiveness. Vitellia rushes in, imploring Sesto to flee for both their sakes, before Publio enters and demands Sesto's sword; the man Sesto struck in the flaming Capitol was a fellow conspirator, Lentulo, who survived. Sesto is led off to a senate hearing.

In a public hall, the people are relieved to find Tito safe. When the emperor doubts his friend Sesto's disloyalty, Publio cautions against being too innocent in the face of betrayal. Sesto has confessed and been sentenced, with other conspirators, to be thrown to the lions. Annio agrees Sesto must be punished but asks Tito to consider the case compassionately. The emperor hesitates to sign the death decree until he has questioned Sesto, who is brought in. Alone with Tito, Sesto says he did not want the throne for himself, but he hesitates to implicate Vitellia. Tito, not satisfied with Sesto's explanation, orders him led to execution. Alone, Tito agonizes over his decision, then tells Publio that Sesto's fate will be made known at the arena. Addressing the gods, Tito says that if they want a stern ruler, they ought to take away his human heart. He leaves, and the distraught Vitellia enters, convinced Sesto has implicated her in the conspiracy, but Servilia and Annio beg her to save Sesto by becoming Tito's empress. Vitellia takes Tito's announcement

of her as his choice as proof that Sesto did not betray her secret, and she realizes she must die rather than accept the throne at the price of Sesto's life.

At the arena, Tito is meeting with Sesto for the last time when Vitellia interrupts, declaring her guilt. The betrayed ruler almost hardens his heart before deciding to pardon the conspirators, valuing their repentance more than their fidelity.

Director's Note

When programming repertoire for QSVI, we always try to think of what will help our young singers learn, thrive, and grow the most. *La Clemenza di Tito* is a virtuosic and musically rich piece that showcases the beauty and complexity of Mozart's music. In conversation with our conductor, Louis Burkot, he mentioned that the score almost hints at styles of opera that came after it, such as bel canto.

Dramatically, what immediately came to mind was *House of Cards* and similar modern-day political thrillers. At its core, this is a piece about politics, romance, and how the two intersect. I have chosen to set this production in modern-day Rome while retaining elements of the past. The action is semi-staged in order to best highlight the musical brilliance of both the cast and the orchestra.

In addition, we have chosen to substitute the initial overture with the second movement of Mozart's famous 23rd Piano Concerto. We feel that this not only helps heighten the dramatic stakes of the piece, but also introduces our wonderful music director and pianist, Violetta Zabbi, who is a crucial part of our orchestra for this production.

Queens Summer Vocal Institute 2026

Dr. Sherry Overholt, Executive & Artistic Director & Voice Teacher
Jennifer Grimaldi Toohey, Artistic Coordinator & Voice Teacher



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Operatic Scenes Concert followed by
Pauline Viardot's

Cendrillon

Directed by Diane Machin | Music Directed by Kelly Horsted

Tickets Available for Purchase at the Door

Queens College Aaron Copland
School of Music (Room 270)

Flushing, New York

August 5th and 6th

Scenes at 7 pm, Show at 7:30 pm

Queens Summer Vocal Institute presents

Operatic Scenes

Wednesday, August 5, 2026 • 7PM
Atrium • Aaron Copland School of Music
Queens College • Flushing, NY

“Belle Nuit”

From *Les contes d'Hoffmann* by Jacques Offenbach

Giulietta	Sophie Hill
Nicklausse	Ambrose Cusick
Director	Elaine Huang
Piano	Nicholas Kaponyas

Flower Duet

From *Lakmé* by Léo Delibes

Lakmé	Ambrose Cusick
Mallika	Molly Nemirow
Director	Diane Machin
Piano	Naseer Ashraf

“Son nata a lagrimar”

From *Giulio Cesare* by George Frideric Handel

Sesso	Manning Wang
Cornelia	Lani Lee
Director	Grace Cazzaniga
Piano	Nicholas Kaponyas

“Torero quiero sé”

From *El gato montés* by Manuel Penella

Rafael	Telvin Culberson
Soleá	Grace Cazzaniga
Director	Elaine Huang
Piano	Violetta Zabbi

Flower Duet

From *Madama Butterfly* by Giacomo Puccini

Butterfly	Tiana White
Suzuki	Chantal Sadighpour
Director	Grace Cazzaniga
Piano	Violetta Zabbi

Queens Summer Vocal Institute 2026

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Jennifer Grimaldi Toohey, Artistic Coordinator & Voice Teacher



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Queens Summer Vocal Institute presents

Operatic Scenes

Thursday, August 6, 2026 • 7PM
Atrium • Aaron Copland School of Music
Queens College • Flushing, NY

“La ci darem”

From *Don Giovanni* by Wolfgang Amadeus

Mozart

Don Giovanni

Bailey Wilson

Zerlina

Lani Lee

Director

Abril Valbuena

Piano

Naseer Ashraf

“Secondate”

From *Così fan tutte* by Wolfgang Amadeus

Mozart

Ferrando

Adam Arnston

Guglielmo

Ed Peña

Music Director

Violetta Zabbi

Stage Director

Alex Paul Sheerin

“Sull’aria”

From *Le Nozze di Figaro* by Wolfgang

Amadeus Mozart

Susanna

Bethany Leung

Contessa

Gabrielle Brockett

Director

Elaine Huang

Piano

Nicholas Kaponyas

“Una tenera occhiatina “

From *L’Elisir d’Amore* by Gaetano Donizetti

Adina

Riley Musi

Dulcamara

Finn Duncan

Director

Elaine Huang

Piano

Violetta Zabbi

Queens Summer Vocal Institute 2026

Dr. Sherry Overholt, Executive & Artistic Director & Voice Teacher

Jennifer Grimaldi Toohey, Artistic Coordinator & Voice Teacher



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Cendrillon

Wednesday, August 5, 2026 • 7:30PM

Thursday, August 6, 2026 • 7:30PM

Room 270 • Aaron Copland School of Music

Queens College • Flushing, NY

Stage Director
Assistant Stage Director
Music Director
Assistant Music Director

Diane Machin
Grace Cazzaniga
Kelly Horsted
Nicholas Kaponyas

Cast

Wednesday, August 5

Cendrillon	Katherine Clifford
La Fee	Rachelle Snyder
Maugeline	Kate Dietz
Armeline	Lani Lee
Le Baron	Finn Duncan
Le Prince	Mason Oberlin
Barigoule	Ravi Nguyen

Cast

Thursday, August 6

Cendrillon	Aylani Rodriguez
La Fee	Yuiba Jee Won Shen
Maugeline	Daniela Baker
Armeline	Lily Ann Faamausili
Le Baron	Tiana White
Le Prince	Lucie Freeman
Barigoule	Ravi Nguyen

Synopsis

The Baron/ess de Pictordu lives at home with three daughters: Maguelonne and Armeline, who are rather conceited, and Cendrillon, a kind-hearted, dreamy girl who works tirelessly looking after her family as their house maid. Cendrillon sings a song that tells the story of a prince who longed to marry, but could not find a suitable wife. A young beggar trying to sell his cheap sunglass knock offs (actually the Prince in disguise) knocks at the door asking for alms. Cendrillon gives him the coins she has and treats him kindly, while his sisters are horrid. The Prince returns later, this time posing as the court chamberlain, to give the family an invitation to the ball which will be held that evening at the palace. Maguelonne and Armeline dress for the occasion and their enthusiasm catches the baron, who quickly dresses up too. Cendrillon is left alone at home, again singing her sad song. She is surprised by her Fairy Godmother, who grants her dream of attending the ball, providing her with a beautiful dress and a carriage. But the spell will be broken at midnight, by which time she must be back home.

In the palace, the Prince and the court chamberlain, Count Barigoule, exchange roles. The Count, dressed in the Prince's clothes, receives the family of Baron Pictordu. Cendrillon appears. The guests are fascinated by the extraordinary beauty of this mysterious girl, who is not even recognised by her own family. Dancing and various performances ensue. The Prince, whom everyone believes to be the chamberlain, courts Cendrillon with rapt attention. Just as they fall in love, the clock strikes midnight and Cendrillon rushes off, leaving one of her shoes behind.

Barigoule arrives at Baron Pictordu's house, and confesses that he is not the Prince, and they realise that they have known each other before; the Baron was a grocer in his youth and worked with Barigoule for a time. Barigoule announces that the Prince is looking for the lady who forgot her shoe to marry her. The Prince arrives to test whether the shoe will fit one of Pictordu's daughters and finds that it only fits Cendrillon's foot. The Prince asks her to marry him and the lovers embrace under the good auspices of the Fairy and the happy singing of those present.





INTO THE WOODS

Music and Lyrics by
Stephen Sondheim

Book by
James LaPine

Originally Directed on Broadway by
James LaPine

Orchestrations by
Jonathan Tunick

Queens College Aaron Copland School of Music (LeFrak Concert Hall)

Flushing, New York

August 7th and 8th | 7:30 pm

Tickets Available for Purchase at the Door

Directed by Alex Paul Sheerin | Music Directed by Zachary Anderson | Conducted by Jana Ballard

Is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.mtishows.com

Queens Summer Vocal Institute presents

INTO THE WOODS

Friday August 7, 2026 • 7:30PM

Saturday, August 8, 2026 • 7:30PM

LeFrak Concert Hall • Aaron Copland School of Music

Queens College • Flushing, NY

Conductor

Jana Ballard

Stage Director

Alex Paul Sheerin

Assistant Stage Director

Abril Valbuena

Music Director

Zachary Anderson

Assistant Music Director

Abhay Saha

Lighting Designer

Takara White

Production Assistants

Samantha Douma

Mica Woodburn

Elaine Huang

Lily Negroponte

Cast

Friday, August 7

Witch	Eliza Goldsteen
Baker's Wife	Patricia Kopko
Cinderella	Isabel Breakey
Little Red	Amelia Mayo
Rapunzel	Grace Cazzaniga
Stepmother	Michelle Menezes
Jack's Mother	Lani Lee
Florinda	Chantal Sadighpour
Lucinda	Gabrielle Brockett
Granny/Cinderella's Mother	Sophie Hill
Narrator/Mysterious Man	Tiana White
Baker	Ed Peña
Jack	Telvin Culberson
Cinderella's Prince/Wolf	Henry Podoll
Rapunzel's Prince	James Stensland
Steward	Bohdan Budash
Child	William Kim

Cast

Saturday, August 8

Witch	Emma Dial
Baker's Wife	Lynda Irizarry
Cinderella	Narissa Nagee
Little Red	Marian Hernandez
Rapunzel	Riley Musi
Stepmother	Lily Negroponte
Jack's Mother	Molly Nemirow
Florinda	Bethany Leung
Lucinda	Gabrielle Brockett
Granny/Cinderella's Mother	Marissa Vollweiller
Narrator/Mysterious Man	Ambrose Cusick
Baker	Bailey Wilson
Jack	Adam Arntson
Cinderella's Prince/Wolf	Henry Podoll
Rapunzel's Prince	Finn Duncan
Steward	Bohdan Budash
Child	William Kim

Synopsis

Act One

In a large forest, three households grapple with their greatest desires: Cinderella wishes to attend the King’s Festival; Jack wishes his cow, Milky-White, would give milk; and a childless Baker and his Wife yearn for a family, believing the Baker’s parents died in a baking accident. Meanwhile, a Witch reveals she cursed the Baker to ensure his childlessness as punishment for his father stealing her greens and magic beans. To break the spell, the Witch demands four items: a cow as white as milk, a cape as red as blood, hair as yellow as corn, and a slipper as pure as gold.

The Baker journeys into the woods, where a rapid chain of events unfolds. Cinderella receives a gown and slippers from her mother’s grave. Jack trades Milky-White to the Baker’s Wife for five magic beans, and Jack’s mother furiously discards the beans into the dirt. The Baker rescues Little Red Ridinghood from a Wolf and secures her red cloak. Cinderella flees the Prince, leaving behind a gold slipper that the Baker’s Wife eventually acquires. Jack scales a newly grown beanstalk, steals a sack of gold from a giant, and later returns with a golden hen.

Amidst the chaos, the Baker’s Wife rips a lock of hair from Rapunzel—who has been imprisoned in a tower by the Witch—to satisfy the final requirement. After several trials, the group delivers the four items to the Witch. She feeds them to a restored Milky-White, drinks the milk, and is transformed into a beautiful woman, while the Baker’s hidden father dies. The princes find their respective matches: Cinderella marries her prince, and Rapunzel is reunited with her blind prince, whose sight is restored by her tears. As everyone celebrates their happily-ever-afters, a giant beanstalk suddenly erupts from the ground, unnoticed by the crowd.

Act Two

Minor disturbances disrupt the characters’ newfound peace until a massive earthquake caused by an invading female giant destroys their homes. The Giant demands vengeance for her husband’s death and demands Jack be handed over. Panic ensues, leading to the accidental deaths of Jack’s mother, the Narrator, and Rapunzel.

While lost in the woods, the Baker’s Wife has a brief romantic encounter with Cinderella’s Prince. Shortly after parting ways, she is crushed to death by the Giant. Stricken with grief and mutual blame, the survivors realize they must unite to stop the threat. The Witch, having lost her magic in the transformation, laments the tragedies before disappearing.

Encouraged by a vision of his father, the Baker decides to stay and fight rather than flee. Cinderella rejects her unfaithful prince, and the remaining survivors—the Baker, Jack, Little Red Ridinghood, and Cinderella—successfully trap and kill the Giant.

The group forms a new, blended family, raising the Baker’s child, Jack, and Little Red Ridinghood together. As the ghosts of the fallen look on, the Witch delivers a final warning to the living: to be mindful of their actions, because “children will listen.”

Director’s Note

When I was four years old, I was a weird kid who loved music, fairy tales, and all things theater. Luckily for me, my father encouraged all of this, being an avid theater fan himself. One cold winter night in our basement, my dad was flipping through channels and saw that PBS was airing one of its Great Performances specials. Little did he know that this broadcast carried a magic of its own. I know for a fact that if my dad had never shown me that production of Into the Woods, I wouldn’t be the person I am today. After seeing it, I was hooked on Stephen Sondheim, Bernadette Peters, and specifically this quirky musical about what really happens after “happily ever after.” From there, I would use random household furniture and objects to act out scenes from the show, and this imaginative play ultimately inspired my concept for our current production.

In this version, we see a child being forced to move away from home and comfort to learn what a new “happily ever after” may entail. Into the Woods challenges us as an audience to think about what we want more than anything else in the world. For me, it was always to be a professional in the arts and take over the world. It then begs the question: what happens when you get what you wish? Is it that simple? We, of course, all know the answer. What makes the show so compelling is the profound humanity within these fantastical characters—everyone can see a reflection of themselves on stage. In conversation with Sherry Overholt, she shared that she finds herself in the Baker: someone who has to make difficult decisions, only to learn that things aren’t always as rigid as they seem. Several students have mentioned seeing themselves in Little Red Riding Hood - someone who thinks they know it all, only to go through an experience that teaches them a thing or two they didn’t actually know.

For me, however, I’ve always identified with the Witch. For so long, trying to fit into what society tells you to be can make you feel the need to reject it entirely. She wants so desperately to understand how to fit in, and that desire drives her to make terrible decisions. Ultimately, she is the one who delivers the show’s most important message: “Children will listen.”

It is this message that makes Into the Woods so timeless. Despite our wishes and the consequences of receiving them, material things are not what ultimately matter. A house is not a home; it’s the people, the relationships, and the heart that truly define who we are. That, to me, is the true meaning of Into the Woods. This piece means more to me than almost any other theatrical work, and getting to present it in my home theater—alongside a cast of incredible young singing actors, a brilliant music team, my dear assistant director, and a dynamically creative crew—means more than words can describe.

Above all, I dedicate this production to my father. Without him, I certainly couldn’t have found my happily ever after.

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ARTISTIC DIRECTOR

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Der Vampyr : Opening Chorus •

Heinrich Marschner

High School Division Ensemble

Diane Machin, Stage Director

“Nuit d’étoiles” • Claude Debussy

Lucy Dooling, Soprano

“Mondnacht” • Robert Schumann

Mia Iris Cruz, Soprano

“Sebben Crudele” • Antonio Caldara

John Jhirad, Baritone

“Beau soir” • Claude Debussy

Mercedes Laub, Soprano

“Deh vieni non tardar” • *Le nozze di*

Figaro by W. A. Mozart

Leonora Steward, Soprano

“Du Ring an meinem Finger” •

Frauenliebe und Leben Op. 42 by Robert Schumann

Minyul Ryu, Soprano

“Le papillon et la fleur” • Gabriel

Fauré

Nicole Zhang, Soprano

“Solveig’s Song” • *Peer Gynt*, op. 23

by Edvard Grieg

Katelyn Vivona, Soprano

“Immer leiser wird mein

Schlummer” • Johannes Brahms

Sayumi Cortez Damian, Mezzo-

Soprano

“Caro mio ben” • Giuseppe Giordani

Loic Nguyen, Tenor-baritone

“Die Lotosblume” • *Myrthen* op.25 by

Robert Schumann

Kaya Jimenez, Mezzo-Soprano

“Loveliest of Trees” • John Duke

Kendall Hollmon, Soprano

“Vedrai carino” • *Don Giovanni* by W.

A. Mozart

Lili Malika Fenchel, Soprano

“Ho capito” • *Don Giovanni* by W. A.

Mozart

Rai Goyal, Baritone

“The Song is You” • *Music in the Air* by

Kern & Hammerstein II

Julia Dickey, Soprano

“Lachen und weinen” • Franz

Schubert

Emily Harmanos, Mezzo-Soprano

“Batti, batti o bel Masetto” • *Don*

Giovanni by W. A. Mozart

Kai Don, Soprano

“L’ho perduta, me meschina” • *Le*

nozze di Figaro by W. A. Mozart

Demi Wang, Soprano

“Dolente immagine di Fille mia” •

Tre Ariette by Vincenzo Bellini

Finn Sethi, Tenor

“Do not go, my love” • Richard

Hageman

Isabella Rivera, Soprano

“Still wie die Nacht” • Carl Bohm

Lorena Monell, Mezzo-Soprano

***Lucia di Lammermoor* : Act 1 Sextet •**

Gaetano Donizetti

Edgardo • Matthew Youngblood

Enrico • Bailey Wilson

Lucia • Marina Beeson

Raimondo • Henry McCue

Alisa • Rebecca Marchan-Espino

Arturo • Dylan Turicek

High School and Opera Divisions
Ensemble

Abril Valbuena, Stage DirectorA

Intermission

“Lungi dal caro bene” • Giuseppe

Sarti

Oliver Anderson, Tenor

“Alma del core” • Antonio Caldara

Rêve Cortizo-Burgess, Mezzo-

Soprano

“The Vagabond” • *The Songs of Travel*

by Ralph Vaughan Williams

Richard Cifuentes-Lents, Bass

“Welche Wonne welche Lust” • *Die*

Entführung aus dem Serail by W. A.

Mozart

Brennen Antoinette, Soprano

“The Crucifixion” • *The Hermit Songs*,

Op. 29 by Samuel Barber

Ellen Williamson, Soprano

“Du bist die Ruh’, Op. 59, No. 3” •

Franz Schubert

Jolene Zjou, Soprano

“Lydia” • Gabriel Fauré

Tien Mawhinney, Baritone

“Mattinata” • Ruggero Leoncavallo

Zachary Dorf, Tenor

“Voi che sapete” • *Le nozze di Figaro*

by W. A. Mozart

Victoria Plasota, Mezzo-Soprano

“Quando ti rivedrò” • *36 Arie di Stile*

Antico, No. 22 by Stefano Donaudy

Marissa Vollweiler, Mezzo-Soprano

Onegin’s Aria • *Eugene Onegin* by

Pyotr Ilyich Tchaikovsky

Bohdan Budash, Bass-Baritone

“Smanie Implacabili” • *Così fan tutte*

by W. A. Mozart

Zadia Danon, Mezzo-Soprano

***Into the Woods*: Act 2 Finale •**

Stephen Sondheim

Oliver Anderson, Lorena Monell,

Lucey Dooling, Soloists

High School and Opera Divisions

Ensemble

Alex Paul Sheerin, Stage Director



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